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T H E
N O R F O L K T O U R:

O R,
Traveller's Pocket Companion.

BEING A CONCISE
DESCRIPTION and PRESENT STATE
OF ALL THE

Noblemens and Gentlemens Seats,

AS WELL AS OF THE
P R I N C I P A L T O W N S,
And other REMARKABLE PLACES,

IN THE
C O U N T Y of N O R F O L K.

Compil'd from the most authentic Historians and modern Travellers;
and corrected to the present Time.

Nescio qua natale solum dulcedine cunctos
Ducit, et immemores non finit esse fui.

OVID.

Printed for G. ROBINSON, Bookseller, in Pater-noster-Row,
London, and R. BEATNIFFE, Bookseller, in Norwich.

[Price One Shilling and Sixpence.]

THE
NORFOLK TOUR:

OR
TRAVELLER'S POCKET COMPANION:

BEING A CONCISE
DESCRIPTION AND PRESENT STATE

OF ALL THE
TOWNS AND GENTLEMEN'S SEATS.

BY
RICHARD TOWN.

LONDON:
Printed by R. B. L. 1794.

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P R E F A C E.

EVERY man who writes for the entertainment or utility of the public, ought, and it is believed, generally has, like our patriots, some end in view for himself---*profit* or *fame*; the first is known to be extremely precarious; the second cannot be expected from a tract, which is acknowledged to be little more than compilation: nor does the Publisher lay claim to any other merit on the present occasion, than what may arise from his collecting and blending together, with some degree of useful regularity, such authentic and entertaining descriptions of the various places in the county of NORFOLK, as he thinks not unworthy a gentleman's particular observation; and at the same time he has purposely avoided or curtailed those, which seemed to him rather the effect of an animated and luxuriant imagination, than the *real state* of the place described.

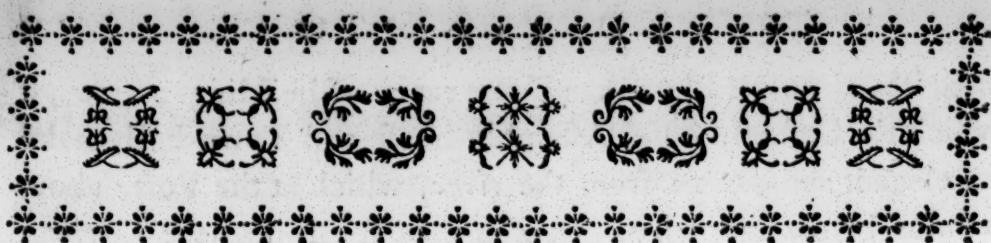
His having resided more than twenty years in the county, and seen most of the places mentioned in this tour, it is hoped, has enabled him to offer a more satisfactory account of them than
has

has been given in any former tract; and if the opportunity his situation afforded him *has* been properly attended to, he makes no doubt of its precluding all verbal criticisms, and proving an acceptable Pocket-Companion to those gentlemen for whose use it is principally intended, and thereby fully answering every wish'd for purpose.

Norwich, May 12, 1772.

Distances from each other of the principal Places
described in the NORFOLK TOUR.

	Miles
Y ARMOUTH to Norwich	22
Aylsham	11
Blickling—Earl of Buckinghamshire	2
Wolterton—Lord Walpole	4
Melton Constable—Sir Edward Aftley, Bart.	8
Holt	5
Wells	12
Holkham—Countess of Leicester	2
Walsingham	5
Fakenham	8
Rainham—George Lord Viscount Townshend	5
Houghton—Lord Orford	5
Lynn	14
Narford—Price Fountain, Esq;	10
Swaffham	5
Thetford	15
Bury St. Edmund's, in Suffolk	12



T H E
TOUR of NORFOLK
F R O M
L O N D O N.



THE most usual Rout taken by travellers, intending to make the tour of Norfolk from the Metropolis for pleasure, is by way of Chelmsford, Witham, and Colchester, in Essex; Ipswich, Woodbridge, Saxmundham, Yoxford, and Lowestoft, in Suffolk, to

Y A R M O U T H,

A pleasant sea-port, situated on a peninsula formed by the sea and the harbour, at the Eastern extremity of the county of Norfolk; the town lying in the form of an oblong quadrangle, encompassed on the South and East by the sea, on the North by the continent, and on the West by the river Yare, which here washes the largest and handsomest quay of any perhaps in Europe, that of Seville in Spain only excepted, being more than a mile in length, and in some places near half a furlong in
B breadth,

breadth, decorated by a handsome range of buildings; amongst which the Custom-house, Assembly-house and Town-hall, make an elegant appearance from the river, which at the Fort, about a mile below the quay, disemborgues itself into the German Ocean.—The town, which is very populous, makes a good appearance from the sea, and is one of the most regularly built in the kingdom; the streets being straight, and parallel to each other, extending from North to South, and the lanes or alleys, which they call rows, intersecting them in direct lines from East to West.

After viewing the Quay, the Assembly-House, the Bath, and the Fort, and perhaps a fleet of fifty or sixty merchant ships under sail, which is not at all an uncommon prospect from off what is called the Deanes, you will find nothing in the place so much worth your notice, as the very elegant and extraordinary performances at Mr. Ramey's house on the quay; who has furnished a Parlour with drawings of Mrs. Ramey's execution with a hot poker: There are several pieces of ruins, after Panini, Gifolphi, &c. a Dutch scating-piece, and some landscapes. The neatness, and minute accuracy with which they are done are wonderful. There is frequently a spirit in the strokes superior to the original points.

A traveller wishing to see this town to advantage, with respect to amusement, should make it a visit in the bathing season, during the months of June or July, when a great deal of genteel company, from most parts of the county and Suffolk, assemble here, either for the purpose of health or pleasure. A more delightfully picturesque view can scarcely be imagined than may be seen on the quay on a fine evening, where the company generally meet at about seven o'clock, and there form themselves into parties, for the more agreeably spending the remainder of the Day.

The

The City of NORWICH.

One of the most considerable in England after LONDON; it stands upon more ground than any other, being a mile and a quarter in length from North to South, and nearly a mile broad: but in number of inhabitants, some others assert an equality.

By an account taken a few years ago, the numbers then, reckoned by the houses, amounted to 40,000; but by the bills of mortality only to 36,000; the average therefore of these (38000) may be taken as more probable than either. By comparing the following Parochial List of the number of houses and inhabitants within the city, the precincts of the Close, and hamlets or suburbs, taken in the month of July, 1752, with the number of souls in 1693, it will appear, that the inhabitants had increased rather more than 123 annually during that period, and allowing the same proportionate increase for the 20 years since, which, considering the prodigious flourishing state of the manufacture during that time, I think may readily be granted that, we now may as above (with as much precision as can be fix'd in matters of this kind) estimate the number of inhabitants at rather more than 38,000.—From the most accurate calculation lately made it appears, that 12,000 looms are employ'd in the manufacture, and allowing six persons in the whole to each loom, there are consequently 72,000 people employ'd; and as it is a common idea in Norwich to suppose each loom, with its attendants, works 100l. per ann. this makes the total amount of their earnings 1,200,000l. a sum, upon the whole, which is esteem'd to come very near the real truth. Nor, concise as we wish to make this little tract, ought we to omit observing, that in 70 years last past, the manufacture has increased as from 4 to 12.

THE NORFOLK TOUR.

The PAROCHIAL LIST.

	No. of Houses.	No. Souls in 1752.	No. Souls in 1693.
St. Peter Southgate	72	425	470
St. Etheldred	57	247	243
St. Julian	126	595	563
St. Peter Permouthergate	327	1408	1376
St. John Sepulchre	158	1004	781
St. Michael at Thorn	273	1127	865
St. John Timberhill	200	890	668
All Saints	106	578	425
St. Stephen	402	2314	1769
St. Peter Mancroft	420	2288	1953
St. Giles	195	961	910
St. Benedict	127	715	652
St. Swithen	141	751	496
St. Margaret	223	856	664
St. Lawrence	176	952	668
St. Gregory	248	1002	772
St. John Maddermarket	135	1107	657
St. Andrew	236	1334	935
St. Michael at Plea	113	482	479
St. Peter Hungate	90	341	267
St. Simon and Jude	84	420	362
St. George of Tombland	161	737	722
St. Martin at Palace	167	1083	819
St. Helen	80	386	338
St. Michael Collany	244	1046	1026
St. Mary	236	1178	949
St. Martin at Oak	351	1698	1243
St. Augustin	266	1226	850
St. George of Colgate	259	1295	1154
St. Clement	123	816	593
St. Edmund	108	520	370
St. Saviour	162	810	701
St. Paul	292	1461	983
St. James	166	696	416
Precinct of the Close	129	700	650
Pockthorp sub.	137	1116	732
Heigham sub.	164	653	544
H A M L E T S.			
Lakenham	35	165	221
Eaton	39	226	153
Earlham	9	68	50
Hellesdon	12	70	65
Thorpe in the liberty of Norwich	5	36	69
Trowse, Carrow, Bracondale	85	386	258
	7139	36169	28881

There are 34 Churches in this City, exclusive of the CATHEDRAL, a fine Gothic free-stone building; the spire steeple of which, being 105 yards and two feet from the pinnacle to the pavement of the choir, is the highest in England except Salisbury. The length of the whole building, from the West door to the entrance of the chapel of St. Mary the Great, (which stood at the East End, but is now in ruins) is 400 feet; and the extent of the transept or cross ailes, from North to South, 180. The Church has lately been thoroughly repaired and ornamented, under the direction, and by the generous contributions of the Right Rev. Dr. PHILIP YONGE, the present Bishop, and of Dr. PHILIP LLOYD, the Dean; and the Choir is now become one of the most complete and beautiful in the kingdom.

The Cloister, situated on the South side of the Church, is the largest quadrangle of the kind in England, each side measuring about 58 yards; the roof being ornamented with elegant carvings, representing the Visions of the Revelation, our Saviour's Crucifixion and Resurrection, the Legends of St. Christopher, St. Lawrence, &c. At the grand entrance at the South-West corner, the Espousals, or Sacrament of Marriage, are carved in stone; and as soon as you enter the cloister from hence, on the left hand, are the two lavatories, where the Monks used to wash their hands. Over one of them is carved a fox in a pulpit, in the habit of a Secular Priest, holding up a goose to his auditory; intended as a reflection on the Secular Clergy, or Parish Priests, to whom the Monks bore an inveterate Hatred.

On the North side of the Church stands the Bishop's Palace, built by Bishop Salmon, which within half a century has been considerably improved, and the gardens elegantly laid out.

The Gate, called Erpingham's or the Lower Gate, built by Sir Thomas Erpingham, leading to the West or grand entrance of the Cathedral, is not unworthy of a stranger's particular observation. Nor ought we to omit informing him, that the best general view of the Cathedral, is from the North side, in the Bishop's garden.

ST,

ST. PETER'S CHURCH, standing in an elevated situation, near the West or upper side of the Market-place, was finished in the year 1455. It has a fine square tower steeple, 98 feet high, in which there are ten very good bells, a clock, and chimes, which play every four hours. The whole building is of free-stone, extending 212 feet, the breadth from North to South 66 feet, the aisles are 20 feet broad, and the nave 30. The height, from the pavement of the nave to the summit of the roof, is 58 feet: the whole being covered with lead, and supported by two rows of pillars, remarkably neat and slender, forming elliptic arches at their top.

Here is an elegant altar-piece representing St. Peter's being led out of prison, painted by that ingenious artist Mr. Catton, and presented to the parish by Mr. Alderman Starling in 1768. The organ, which was erected in 1707, is a very neat one; and, upon the whole, this is much superior to any other parochial church in the city, and perhaps nearly equal to most in the kingdom, for strength of building, and neatness of the ornaments.

One piece of the Communion Plate is peculiarly curious, being an elegant standing cup and cover of silver, double gilt, weighing 46 oz. 1 gr. 1 pt. given by Sir Peter Gleane, Knt. whereon is beautifully chased the story of Abigail bringing presents to David.

ST. ANDREW'S HALL, formerly the Monastery Church of the Black Friars, or Benedictine Monks, is a beautiful structure, about 50 yards long and 30 wide; consisting of a nave, and two aisles, each half the breadth of the nave, cover'd with lead, and supported by 12 very neat and slender pillars.

In the center of the East end is a clock, over which is carved the effigies of Justice, and underneath it the royal arms of England: On each side hang the pictures of Queen Anne, George Prince of Denmark, Robert Earl of Orford, John Lord Hobart, afterwards Earl of Buckinghamshire, Horatio Walpole, Esq;

Esq; and several Aldermen and Benefactors to the city. — The figure of St. George on horseback killing the Dragon, neatly carved, was placed here in 1686, by order of the St. George's Company.

On the walls, in the North and South ailes, are placed elegant paintings at full length, superbly framed, of those Gentlemen who have gone thro' the public offices of the Corporation with dignity and honour. These paintings serve at once as a public testimony of the great esteem the Gentlemen represented are held in, and are no contemptible proofs of the abilities of some of the most ingenious Painters, who have resided in, or occasionally visited this City.

In this Hall the Mayor's Guild Feasts are annually held.

The CASTLE, is situated upon a high hill, that appears to have been raised by art with incredible labour, and stands almost in the middle of the city. It has been environed with a wall, and three deep ditches, over which were as many bridges; the first has been immemorially destroy'd; the ruins of the second remained till the Ditches on the South side were levelled in 1738; the third, now standing, is an handsome bridge of but one arch, of 41 feet diameter. From the summit of the hill you have a most agreeable view of the surrounding buildings, interspersed with gardens, which, together with the adjacent country and the river, compose a most delightful landscape. From this great intermixture of buildings with gardens, Norwich is by some writers termed, "A City in an Orchard, and "an Orchard in a City."

The SHIRE-HOUSE, adjoining to the Castle, in which the Summer Assizes are held for the County, was first built here in 1580, but that being burnt down on the 30th of September. 1746, the present neat and convenient one was erected in its stead the following year.

The

The THEATRE*, built after the model of Drury-Lane House, will conveniently hold about 700. and like all others intended for the same purpose, appears much to advantage when moderately filled with company, and properly lighted; 'tis then that any traveller, divested of prejudice, and having a taste for theatrical amusements, neatness and elegance, cannot fail of being agreeably entertained with the appearance of the audience, the performers, and the house.

A Gentleman desirous of spending a few days in Norwich, and of being acquainted with every thing worth observation, will not omit seeing the various employments of the extensive manufactory: nor can he fail receiving some pleasure, by a view taken from the top of Mackarell's Tower, down towards Thorpe, Brakendale Hill, and the country around.

The Assembly-House, the new buildings in Surry-street, St. Giles's-street, the Guildhall in the Market-place, and the new Chapel in St. George's, are all places which have both neatness and, I might add to some, elegance to recommend them.

They are in this city curious in building with flints; they cut it into regular squares, and form as nice joints as with the best bricks. Bridewell wall is thus built, and so well executed, that it is worth a traveller's notice.

The Saturday market, for plenty, variety, and goodness, as well as the neatness with which all provisions are brought for sale, is allowed to be equal to any in the kingdom.

Having thus taken a cursory review of Norwich, the next stage is to

AYLSHAM,

* This building was erected by Mr. Thomas Ivory, to whom Norwich is greatly indebted for many elegant structures, both public and private, which will remain incontestible proofs of his judgment and taste in the useful as well as the ornamental parts of Architecture, till time, the destroyer of all, shall have reduced them, with their contemporaries, to that heap of rubbish, from which they originally sprung.

A Y L S H A M.

A very neat and pleasant market town; two miles from which is situated

BLICKLING, the seat of the Earl of Buckinghamshire.—The park is large, and the water (in the form of a great winding river) one of the finest in the kingdom. It is near a mile long, and in general from 2 to 4 or 500 yards over; the colour is very bright. But what renders it uncommonly beautiful, is the noble accompaniment of wood. The hills rise from the edge in a various manner; in some places they are steep and bold, in others they hang in waving lawns, and so crowned and spread with wood, that the whole scene is environed with a dark shade, finely contrasting the brightness of the water. Some woods of majestic oaks and beech, dip in the very water, while others gently retire from it, and only shade the distant hills: Sometimes they open in large breaks, and let in the view of others darker than themselves, or rise so boldly from the water's edge, as to exclude every other view. About the center of the water, on the right of it, is a projecting hill, thickly covered with beech; their stems are free from leaves, but their heads unite and form so deep a gloom, that not a ray of the sun can find admittance, while it illuminates the water, on which you look both ways. This partial view of the lake (for the branches of the beech hang over the water, and form an horizon for the scene) is strikingly beautiful.

The house is unfortunately situated close upon one end of the water; but it is a large and good one. The following are the principal rooms.

The New Room, 27 by 26.

The Study, 33 by 21. Here is a fine portrait of Sir John Maynard, and another of Sir H. Hobart, by Lely.

Dressing-Room, 21 square.

Bed-Chamber, 27 by 21.

C

Dressing

Dressing-Room, 25 by 21.

Breakfast ditto, 28 by 22. Here is a good copy of a portrait of Sir James Hobart.

On the principal floor, first,

An Anti-Room, 25 by 24.

Drawing-Room, 45 by 24. Here are the King and Queen, by Ramsay, both well done. Portrait of Sir John Maynard, a good one; and another of Lord Chief Justice Hobart, in which both the hands and face are fine.

Dressing-Room, 25 by 22.

Bed-Chamber, 25 by 16. Ditto, 27 by 22.

Library, 120 by 22, and 22 high. The book-case arrang'd on both sides. It is an excellent collection; and an admirable rendezvous-room.

About four miles from hence is

WOLTERTON, where Lord Walpole has a modern-built seat, well environed with wood. The Hall, 30 by 27.—A Dining-Room, 30 by 27. A good picture of King Charles.—A Dressing-Room, 21 by 18, hung with tapestry of lively and spirited colours.—A Bed-Chamber, 25 by 22, the tapestry here also is very fine; the chimney-piece handsome. The Saloon, 36 by 30; the tapestry, sofas, and chairs, represent Æsop's Fables, done in a natural and pleasing manner. The windows look on some very fine woods. — A Drawing-Room, 25 by 21, the tapestry fine. — A Bed-Chamber, 22 by 21.—A Dressing-Room, 21 by 18. The pier-glasses throughout the house are large and handsome.

Not far out of the road to HOLT, a neat market-town, are

GUNTON; the seat of Sir Harbord Harbord, Bart. and

FELBRIG, near Cromer, the seat and park of the late Wm. Windham, Esq;

Within two miles of Holt aforesaid, is

MELTON,

MELTON, the seat of Sir Edward Aftley, Bart. where is a large park, which has lately been ornamented judiciously, and a water made with uncommon difficulty; which, when properly united with wood, will have a good effect. From a wind-mill near the park, is a prodigious view of a rich woodland country, finely intermixed with corn fields, and wanting nothing but a river to be complete.

From Holt to WELLS, a sea-port and market-town, where it would be most convenient to lodge on a Monday night, being only two miles from

H O L K H A M,

The celebrated House of the Countess of Leicester, which can be seen only on Tuesdays: It was built by the late Earl, and cannot be view'd with too much attention.—I was informed that it appeared by much the most magnificent when entered by the southern approach, and therefore went a small round for that advantage; nor did I in the least repent it. The first objects are a few small clumps of trees, which just catch your attention, and give you warning of *an approach*: they sketch out the way to the triumphal arch, under which the road runs. This structure is in a beautiful taste, and finished in an elegant manner; it is extremely light, and the white flint rustics have a fine effect. A narrow plantation on each side a broad vista leads from hence to the obelisk, a mile and a half: this plantation, I should observe, ought to be much broader, for you see the light through many parts of it; but I apprehend it only a sketch of what the late Earl designed, and not meant as complete. At the bottom of the hill, on which the obelisk stands, are the two porters lodges, small, but very neat structures. Rising with the hill, you approach the obelisk, through a very fine plantation; and nothing can be attended with a better effect, than the vistas opening at once. There are eight. 1. To the South front of

the house. 2. To Holkham church, on the top of a steep hill, covered with wood; a most beautiful object. 3. To the town of Wells, a parcel of scattered houses appearing in the wood. 4. To the triumphal arch:—The rest to distant plantations.

Vistas are by no means the taste of the present age, but such a genius as Lord Leicester might be allowed to deviate from fashion in favour of beauty and propriety. Nothing can be more regular than the front of a great house, the approach to it ought therefore to partake of this regularity: because straight cuts are out of fashion, it would be an absurdity to take a winding course to the house door, for the sake of catching objects afloat, and irregularly: such management is to the full in as false a taste, as regular cuts where the house is out of the question. For instance, those from the temple at Holkam, which, however, command exceedingly beautiful objects; amongst others, Wells Church—The lake in the park, which is seen from hence thro' some spreading trees in a most picturesque manner—A planted hill—The sea—and the rest, distant plantations.

The house may be said to consist of five quadrangles, the center, and the four wings:—Not that they are squares, but I use the term to give the reader a general idea. Each of the two fronts thereof present a center and two wings. That to the South, and the grand approach, is as beautiful, light, airy, and elegant a building as can be viewed. The portico is in a fine taste, and the Corinthian pillars beautifully proportioned. This central front in every respect that can be named, appears all lightness, elegance, and proportion:—But when you advance near, you find no entrance to the house; there are no stairs up to the portico; and this circumstance, after so fine an approach, and so long seeing the portico, and expecting it to be the entrance, becomes a disappointment, and a fault in the building.

I have spoke hitherto of the central front alone. The whole, including the two wings, I cannot think so perfect; for, to me

at

at least, there appears a great want of unity. The several parts are not so nicely connected as to form one whole. The center must be seen distinct, each wing the same; and likewise the small parts (I know not what to call them) which join the center to the wings. These are all distinct parts, though joined together; nor is there any similitude of taste between the center and the wings. All the pieces of this front are light and elegant to a great degree; but when considered as the connected parts of one whole, the want of unity is striking. The center is uniform, and, if I may be allowed the expression, elegantly magnificent: no building can deserve these epithets more than this: but I cannot apply them to the whole front, because the parts are not of a uniform taste, and they are at best but light and elegant; they have nothing magnificent in them: as to the *joining pieces*, they are *pretty*,—The South front consists of one row of Venetian windows, over another of common sashes in the rusticks. This front does not please me so well as the South one, but it is by far more of a piece with the wings, &c.

But the inside of the house!—Aye,—there lies the *forte* of Holkham; talk not, ye admirers by wholesale, of the fronts—*contrivance* must have been the characteristic of Lord Leicester; for so convenient a house does not exist—so admirably adapted to the English way of living, and so ready to be applied to the *grand* or the comfortable stile of life.

You enter what they call the great hall, but what is in reality a passage. It is called a cube of 48 feet; but 18 very large and magnificent Corinthian pillars, having their pedestals rested on a marble passage around it, and eight or ten feet high from the ground, the area at bottom is but an oblong passage, walled in with Derbyshire marble, and upon that wall are the pillars, six in a line on each side, and six in front in a semi-circle around a flight of steps up to the saloon door. The passage or gallery, as it may be called, runs around these pillars, and both together
take

take up so much room that all sort of proportion is lost; to look from it into the area, it appears exactly like a bath. The South front was one proof, and this hall is another, that the architect's genius was not of the magnificent or sublime stamp, for in both he aimed at greatness; the impression of the front is varied and consequently weakened by the wings, and the want of proportion in the hall ruins the vast effect which would otherwise attend the magnificence of such pillars so nobly arranged; but in the elegant, the pleasing, the agreeable, his taste has never failed throughout the whole building.——The hall is entirely of Derbyshire marble.

The saloon is 42 feet by 27, a proportion much condemned, but it is by no means displeasing to me. Some call it a gallery; and I think a gallery is infinitely preferable to a cube, or to any proportion near a square enormously high: one of the finest rooms in England is the double cube at Wilton, which is more of a gallery than the saloon at Holkham, and yet no one ever entered it without being struck with the justness of the proportions.

This saloon is hung with crimson cassoy; the pier-glasses small on account of the narrowness of the piers, each against a pillar of the portico, but in a very elegant taste. The rooms to the left of the saloon are, first, a drawing-room 53 by 22, hung with crimson cassoy. The pier-glasses very large and exceedingly elegant: The agate tables beautiful beyond description. From thence we entered the landscape room, which is a dressing room to the state bed-chamber; it is 24 by 22, hung with crimson damask; a passage-room leads to the anti-room to the chapel, and then into the state gallery. The walls are of Derbyshire marble; the altar and all the decorations in a very fine taste. Returning to the landscape room, you pass into the state bed-chamber, 30 by 24, which is fitted up in a most elegant taste. It is hung with French tapestry, except between the piers, which is by Mr. Saunders of Soho-square, the colours of the whole

whole exceedingly brilliant. The bed is a cut velvet, upon a white fatten ground, and as it appears in common is a very handsome gilt settee, under a canopy of state: the design of this bed is equal to any thing you ever saw. The chimney-piece remarkably beautiful; Pellicans in white marble. The next apartment is Lady Leicester's, consisting of a bed-chamber, dressing-room, closet with books, and a smaller one. The bed-chamber 24 by 22, purple damask, French chairs of Chiffel-street velvet tapestry; the chimney-piece a bass. rel. of white marble finely polished. The dressing-room 28 by 24, hung with blue damask.—So much for the suite of rooms to the left of the hall and saloon.

On the other side you enter from the latter, another drawing-room 33 by 22, hung with a crimson flowered velvet. The glasses, tables, and chimney-pieces, are well worthy of your attention. From this room you enter the statue gallery; which, I think, is, without exception, the most beautiful room I ever beheld; the dimensions are to the eye proportion itself—nothing offends the most criticising. It consists of a middle part 70 feet by 22, and at each end an octagon of 22, open to the center by an arch; in one are compartments with books, and in the other statues: those in the principal part of the gallery stand in niches in the wall, along one side of the room, on each side the chimney-piece. Observe in particular the Diana, the figure is extremely fine, and the arms inimitably turned. The Venus in wet drapery is also exquisite; nothing can exceed the manner in which the form of the limbs is seen through the cloathing. The slabs are very fine; the cieling, the only plain one in the house, (they are all gilt fret-work and mosaic) not accidentally; it appears to me a stroke of propriety and true taste.

The entrance I have already mentioned from the drawing-room is into one octagon, and out of the other opens the door into the dining-room, a cube of 28 feet, with a large recess for the sideboard, and two chimney-pieces exceedingly elegant;
the

one a sow and pigs and wolf, the other a bear and bee-hives, finely done in white marble; the nose of the sow was broke off by a too common misapplication of sense, *feeling* instead of *seeing*. Returning into the statue gallery, one octagon leads into the strangers wing, and the other to the late Earl's apartment: consisting of, 1. The anti-room. 2. His Lordship's dressing-room. 3. The library, 50 by 21, and exceedingly elegant. 4. Her Ladyship's dressing-room. 5. The bed-chamber, 6. A closet with books. The rooms are about 22 by 20. The strangers wing consists of, Anti-chamber—dressing-room—bed-chamber—closet with books—bed-chamber—dressing-room—bed-chamber—dressing-room. The fitting up of the whole house, in all particulars not mentioned, is in the most beautiful taste, the Venetian windows beyond any I ever beheld; ornamented with magnificent pillars, and a profusion of gilding.

But now, let us come to what of all other circumstances is in Holkham infinitely the most striking, and what renders it so particularly superior to all the great houses in the kingdom—*convenience*. In the first place, with the state apartments——From the hall to the saloon, on each side a drawing-room, thro' one of them to the state dressing-room and bed-chamber: this is perfectly complete. Through the other drawing-room to the statue gallery, which may be called the rendezvous-room, and connects a number of apartments together, in an admirable manner; for one octagon opens into the private wing, and the other into the strangers on one side, and into the dining-room on the other. This dining-room is on one side of the hall, on the other is Lady Leicester's dressing-room; and through that her bed-chamber and closets. From the recess in the dining-room opens a little door on to a stair-case, which leads immediately to the offices; and it should be observ'd, that in the centre of the wings, by the center of the house, by the saloon door, and

and behind Lady Leicester's closet, are stair-cases quite unseen, which communicate with all the rooms, and lead down into the offices.—I say *down*; for the hall is the only room seen on the ground floor; you step directly from a coach into it, without any quarry of winding steps to wet a lady to the skin before she gets under cover. From the hall you rise to the saloon, or first floor, and there is no attick. Thus there are four general apartments, which are all distinct from each other, with no reciprocal thoroughfares;—the state—her Ladyship's—the late Earl's—and the stranger's wing. These severally open into what may be called common rooms, the hall, statue-gallery, and saloon, and all immediately communicate with the dining-room. There may be houses larger and more magnificent, but human genius can never contrive any thing more convenient.

I fear I have already exposed myself in my criticisms on architecture, what shall I therefore say to the paintings! Rely upon the candour of the traveller, and express nothing but my feelings; I had rather praise what the critics would call an execrable piece than be guided merely by the dictates of common fame: Many a *Vernet* may please me as well as a *Claude*. I shall minute the subjects, with the Painters names, and here and there an occasional remark.

Joseph and Potiphar's wife; a good piece, by *Cignani*.

Virgin and Child, by *P. Pietris*.

Two large landscapes.—A smaller one.—Three others in the landscape-room; fine.—Two others, by *Poussin*.

Duke of Aremberg; a very fine piece, by *Vandyke*.

Coriolanus: The figure of the old man kneeling before Coriolanus, and hiding his face with his hands, is extremely fine; but the figure of Coriolanus himself, without dignity, haughtiness, or any great expression. The wife leading her two children, and smiling on them, forms a figure of no expression. The colouring, however, and the back ground are good; the dispo-

fiction indifferent. — Jacob and Esau; dark and disagreeable, by *P. Cortona*.

Continence of Scipio. The profile of the Spanish lady, wonderfully graceful and fine. Scipio's, a very bad figure, his countenance without expression; but the disposition of the group very well imagined. — Perseus and Andromeda; Andromeda's figure a very good one, and the whole piece well coloured, by *Giuseppi Chierara*.

Death of Lucretia; the lights and shades very bad. — Quintus Cincinnatus, by *Procochiano*.

Joseph and Potiphar's wife: Not in Guido's bright and glowing manner. The colouring hard and disagreeable. — A Saint's Head. — Cupid. — Assumption; vile; by *Guido*.

Flight into Egypt. A good picture; but the figures disagreeable, especially Mary's, who is a female mountain. The drawing appears to be bad. — Birds. By *Rubens*.

Venus; the colouring gone off, hard and disagreeable. — Venetian Lady; colours gone. — Woman's Head; ditto. By *Titian*.

Lot and his Daughters; dark and disagreeable. — Abraham and Isaac, (in the landscape-room) rather in a dark stile. By *Dominichino*.

A landscape; not in Maratt's bright manner. — Judith and Holofernes; dark. — Madona, reading. — Apollo and Daphne. — Magdalen and Angel. By *Carlo Maratt*.

Two views of a storm; both exceeding fine. By *Vernet*.

A rock; very fine. By *Salvator Rosa*.

A rock. — St. John Baptist. By *F. Bolonese*.

Landscapes; river and bridge. — Pegasus. — Argus. — Apollo keeping sheep. — Three others. — Repose in Egypt. By *Claud. Lorraine*.

In these landscapes, *Claud's* elegant genius shines with uncommon lustre.

Two landscapes. By *Onionte*.

St. John preaching. By *L. Giordano*.

Two landscapes. By *Lucatelli*.

Jupiter and Juno ; colouring bad ; her neck and face the best.
By *Hamilton*.

Polypheme and Galatea ; the drawing strong and fine. By
An. Carrach.

Two altar pieces ; indifferent colouring. By *Conca*.

Holy Family. By *Albano*.

Two pieces of boys and flowers. By *P. Laura*.

Madona and child ; drawing and colouring very fine. Holy
Family : By *Raphael*. But *quere* of both to the connoisseurs in
originality.

Woman in a cave ; pleases me better than any piece in this
collection. The face very expressive, extremely delicate, finely
turned, and the drapery exquisite, displaying the roundness of
the limbs through it in the happiest taste. By *Parmegiano*.

M. Magdalen washing our Saviour's feet. By *B. Veronese*.

Christ carrying the Cross. By *Bassan*.

Youth and Old Age, two pieces. The old man very fine.—
Angel appearing to Joseph in a dream ; dark stile. By *Lanfranco*.

Abraham, Ishmael, &c. By *And. Sacchi*.

St. Anne and St. Cecilia. The colouring very fine ; the atti-
tudes admirable, and the drapery graceful. By *Cypriani*.

The object most striking on the North side of the park is the
lake, which is of great extent, and the most beautiful I ever
saw ; the shore is a very bold one, all covered with wood to a
great height, and on the top stands the church. The plantations
in general are sketched with more taste than any to be seen : In
the number of acres many exceed them ; but they appear to va-
rious points of view, infinitely more considerable than they real-
ly are. At the North entrance into the park, they show prodi-
giously grand ; you look full upon the house with a very noble
back ground of wood ; the obelisk just above the centre ; with
an extent of plantation on each side that renders the view really

magnificent. Nothing can be more beautiful than that from the church, the house appears in the midst of an amphitheatre of wood, the plantations rising one above another. Another point of view which I would recommend to a traveller's notice, is the vale on the east side of the park. The north plantation stretches away to the right, with vast magnificence, and the south woods to the left, and joining in the front, which is an extent of plantation that has a noble effect.

The next Stage is to

WALSINGHAM, where the curious traveller should not omit seeing the gardens of Henry Lee Warner, Esq; in which are the ruins of an ancient Monastery and a Shrine, dedicated to the Virgin Mary*, celebrated by the learned Erasmus, and formerly as much frequented as that of Thomas a Becket at Canterbury. The chapel was built in the year 1061, by the widow of Richaldis de Favarches, in imitation of the chapel at Nazareth.——From hence we proceed to

FAKENHAM, a clean market-town, with a spacious court-house, in which the Justices of the county sometimes meet at adjournments of the sessions.——Hence to

RAINHAM, the seat of Lord Viscount Townshend, built by that excellent architect Inigo Jones. The country around it is rich, and charmingly cultivated. The situation of the house, a park finely planted, and a beautiful lake of water, render it very desirable. The building itself is rather in the stile of an exceedingly good habitable house, than a magnificent one. But the famous picture of BELISARIUS, by Salvator Rosa, (from which that great artist Mr. Strange has lately engraved a much admired print) has I think more expression in it, than any painting I ever saw. Ask to see Lady Townshend's dressing-room; it is furnished with prints, stuck with much taste on green paper. — We next pass on to

HOUGHTON,

* Here are two wells still called by her name,

H O U G H T O N.

The first appearance of this hall, the celebrated seat of the Earl of Orford, built by Sir Robert Walpole, is that of several very magnificent plantations, which surround it every way. In the road from Syderstone, they appear, I think, to the greatest advantage: they are seen to a great extent, with openings left judiciously in many places to let in the view of more distant woods; which changes the shade, and gives them that solemn brownness, which has always a very great effect. The flatness of the country, however, is a circumstance, which, instead of setting them off, and making them appear larger than they really are, gives them a diminutive air, in comparison to the number of acres really planted: for were these vast plantations disposed upon ground with great inequalities of surface, such as hills rising one above another, or vast slopes stretching away to the right and left, they would appear to be almost boundless, and shew twenty times the extent they do at present. The woods which are seen from the South front of the house, are planted with great judgment, to remedy the defect of the country's flatness; for they are so disposed, as to appear one beyond another, in different shades, to a great extent.

The whole extent of the building, including the colonade and wings, which contain the offices, is 450 feet; the main body of the house extends 166. The whole building is of stone, and crowned with an entablature of the Ionic order, on which is a balustrade. At each corner of the house is a cupola surmounted with a lanthorn.

This stately structure was begun in the year 1722, and finished in 1735; during which interval, the founder continued first minister of state.

In the house you enter, first, the great hall, a cube of 40 feet; which, bad as the proportion is, is certainly a very noble room: yet one would imagine the architect purposed to destroy the effect of so large a one, by sticking three quarters around it,

it, what is called a gallery :—it is a balcony pushed out in defiance of all ideas of grace, elegance or proportion. Opposite the chimney is an exceeding fine cast of the Laocoon. , From the hall you enter the saloon ; which, but for height, would be one of the finest rooms in the world. It is 40 by 30, and 40 high, which is excessively out of proportion. To the left you turn into a drawing-room, 30 by 21, hung with a yellow damask. Out of that into the blue damask bed-chamber, $22\frac{1}{2}$ by $21\frac{1}{2}$. Then into a very small dressing-room, and next a small closet, out of which you enter the library, $22\frac{1}{2}$ by $21\frac{1}{2}$, which leads to the dining parlour, 30 by 21 ; and that opens into the hall ; so one side of the house is taken up with the foregoing apartments. The other side of the saloon is another drawing-room, called the Carlo Maratt room, from being covered with pictures by that master, 30 by 21. Out of which you enter the green velvet bed-chamber, then a dressing-room, $21\frac{1}{2}$ by 18, then another bed-chamber the same size ; next the cabinet $22\frac{1}{2}$ by $21\frac{1}{2}$, which leads into the marble parlour, 30 by 21, and is exceedingly elegant, one side being entirely of white marble, and this concludes the right hand side, opening into the hall.

Having thus run through the rooms, the fitting up of which, for instance, doors, door-cases, windows, cornishes, &c. &c. is as magnificent as can be conceived, and in as great a stile as any single room in England : lastly, let me add that the collection of pictures which ornaments them is most undoubtedly the first in England after the royal one.

The *common* approach to the house is by the South-end door, over which is engrav'd this inscription :

Robertus Walpole
Has Ædes
Anno S. — 1722,
Inchoavit
Anno——1735
Perfecit,

On

On the right hand you enter a small breakfast room.

Over the chimney is a very good picture of hounds, by Wootton.

A concert of birds, by Mario di Fiori; a very uncommon picture, for he seldom painted any thing but flowers: it belonged to Gibbons the carver, and is four feet seven inches high, by seven feet nine and a quarter wide.

The Prodigal Son returning to his father; a very dark picture, by Pordenone, the architecture and landscape very good: it is five feet five inches high, by eight feet $11\frac{1}{2}$ wide. This picture belonged to George Villiers, the great Duke of Buckingham.

A horse's head, a fine sketch, by Vandyke.

A greyhound's head, by Old Wyck, who was Wootton's master.

Sir Edward Walpole, grandfather to Sir Robert Walpole.

Robert Walpole, son to Sir Edward, and father to Sir Robert Walpole.

Horatio Lord Townshend, father to Charles Lord Viscount Townshend.

Mr. Harold, gardener to Sir Robert Walpole, a head, by Ellis.

The Supping Parlour.

The battle of Constantine and Maxentius, a copy, by Julio Romano, of the famous picture in the Vatican, which he executed after a design of Raphael. It is four feet eight inches and a half high, by nine feet seven and a quarter wide.

Over the chimney, Horace Walpole, brother to Sir Robert Walpole; three quarters length, by Richardson.

Sir Robert Walpole, when secretary at war to queen Anne; three quarters, by Jervase.

Catherine Lady Walpole, his first wife, ditto.

Sir Charles Turner, one of the Lords of the Treasury; three quarters, by Richardson.

Charles

Charles Lord Viscount Townshend, Secretary of State to King George I. and II. three quarters, by Sir Godfrey Kneller.

Dorothy his second wife, and second sister to Sir Robt. Walpole; three quarters, by Jervase.

Anne Walpole, aunt to Sir Robert Walpole, a head.

Dorothy Walpole, ditto.

Mary Walpole, ditto.

Elizabeth Walpole, ditto.

The Hunting Hall.

Sufannah and the two Elders, by Rubens; five feet eleven inches and a half high, by seven feet eight inches and a quarter wide.

A hunting-piece: Sir Robert Walpole is in green, Col. C. Churchill in the middle, Mr. Tho. Turner on one side, by Wootton.

The Coffee Room.

Over the chimney, a landscape with figures dancing, by Swanvelt; two feet three inches high, by three feet three wide.

Jupiter and Europa, after Guido, by Pietro da Pietris; four feet 10 inches high, by six feet two wide.

Galatea, by Zimeni; four feet 10 inches high, by six feet two wide.

Horatio Walpole, uncle to Sir Robert Walpole, 3 quarters.

Galfridus Walpole, younger brother to Sir Robert.

Returning thro' the arcade, you ascend the great stair-case, which is painted in chiaro oscuro, by Kent. In the middle, four Doric pillars rise and support a fine cast in bronze of the gladiator, by John of Boulogne, which was a present to Sir Robert from Thomas Earl of Pembroke.

The Common Parlour.

This room is 30 feet long by 21 broad. Over the chimney is some fine pear-tree carving, by Gibbins; and in the middle of it hangs a portrait of him by Sir Godfrey Kneller: it is a master-piece, and equal to any of Vandyke; 3 quarters.

King

King William, an exceeding fine sketch by Sir Godfrey—— for the large equestrian picture which he afterwards executed very ill at Hampton Court, and with several alterations, four feet three inches high, by three feet six wide.——Mrs. Barry, and another actress, sat for the two emblematical figures on the fore ground in the great picture.

King George I. a companion to the former, but finished: the figure is by Sir Godfrey, which he took from the King at Guilford horse-race: the horse is new painted by Wootton.

A stud of horses, by Wouvermans; two feet one inch and 3 quarters high, by two feet nine wide.

Venus bathing, and Cupids with a carr, in a landscape, by Andrea Sacchi, one foot $10\frac{1}{2}$ inches high, by two feet 6 inches wide. It was Lord Halifax's.

A holy family, by Raphael da Reggio, a scholar of Zuccherro; two feet two inches and three quarters high, by one foot one quarter wide.

A fine picture of architecture in perspective, by Steenwyck, one foot nine inches high, by two feet eight wide.

Cook's Shop, by Teniers. It is in his very best manner: there are several figures, in particular his own, in a hawking habit, with spaniels; and in the middle an old blind fisherman, finely painted; five feet six inches and three quarters high, by seven feet seven and three quarters wide.

Another cook's shop, by Martin de Vos, who was Snyder's master, and in this picture has excelled any thing done by his scholar: it is as large as nature. There is a greyhound snarling at a cat, in a most masterly manner; five feet eight inches high, by seven feet $10\frac{1}{2}$ wide.

A Bacchanalian, by Rubens: it is not a very pleasant picture, but the flesh of the Silenus, and the female satyrs, are highly coloured; two feet seven inches and a half high, by three feet six wide.

The Nativity, by Carlo Cignani. The thought of this picture is borrowed (as it has often been by other painters) from the

famous *Notte* of Correggio at Modena, where all the light of the picture flows from the child; three feet seven and a half high by two feet $10\frac{1}{2}$ high.

Sir Thomas Chaloner, an admirable portrait, three quarters, by Vandyke.

Sir Thomas Gresham, the founder of Gresham college, by Antonio More; two feet six inches and a quarter high, by $2\frac{1}{2}$ feet wide.

Erasmus, by Holbein, a half length smaller than life.

A Friar's head, by Rubens.

Francis Halls, Sir Godfrey Kneller's master; a head by himself.

The School of Athens, a copy (by Le Brun) of Raphael's fine picture in the Vatican; three feet two inches high, by four feet two and three quarters wide.

Joseph Carreras, a Spanish poet, writing; an half length, by Sir Godfrey Kneller.

Rembrandt's wife, half length, by Rembrandt.

Rubens's wife, a head, by Rubens.

A man's head, by Salvator Rosa.

Mr. Locke, a head, by Sir Godfrey Kneller.

Inigo Jones, a head, by Vandyke.

Over the door, a daughter of Sir Henry Lee, three quarters, by Sir Peter Lely.

Over another door, Mrs. Jenny Deering, mistress to the Marquis of Wharton.—These two came out of the Wharton collection.

Over the two other doors, two pieces of ruins, by Viviano.

The Library.

This room is $21\frac{1}{2}$ feet by $22\frac{1}{2}$ feet. Over the chimney is a whole length, by Sir Godfrey Kneller, of King George I. in his coronation robes, the only picture for which he ever sat in England.

The Little Bedchamber.

This room is all wainscotted with mahogany; and the bed, which is of painted taffety, stands in an alcove of the same wood.

Over the chimney is a half length, by Dahl, of Catharine Shorter, first wife of Sir Robert Walpole. This is an extreme good portrait.

On the other side, a portrait of Maria Skerret, second wife to Sir Robert Walpole, three quarters, by Vanloo.

The Little Dressing-Room.

A landscape, by Wootton, in the stile of Claude Lorrain, over the chimney.

The Blue Damask Bedchamber.

Is of the same dimensions with the Library, and is hung with tapestry. Over the chimney, Sir Robert Walpole, afterwards Earl of Orford, Prime Minister to King George I. and George II. a whole length, in the Garter robes, by Vanloo.

The Drawing-Room.

Is 30 feet by 21, and hung with yellow caffoy. The cieling is exactly taken, except with the alteration of the paternal coat for the Star and Garter, from one that was in the dining-room of the old house, built by Sir Edward Walpole, grandfather to Sir Robert.

Over the chimney is a genteel bust of a Madona in marble, by Camillo Rusconi.

Above is carving by Gibbons, gilt, and within it a fine picture, by Vandyke, of two daughters of Lord Wharton, out of whose collection these came, with all the other Vandykes in this room, and some others at Lord Walpole's at the Exchequer; five feet four inches high, by four feet three wide.

The Judgment of Paris, by Luca Jordano. There is an odd diffusion of light all over this picture: the Pallas is a remarka-

ble fine figure, eight feet high, by ten feet eight and a quarter wide.

A sleeping Bacchus, with nymphs, boys and animals, its companion.

King Charles I. a whole length, in armour, by Vandyke.—
By a mistake, both the gauntlets are drawn for the right hand.

Henrietta Maria of France, his Queen, by ditto.

Archbishop Laud, the original portrait of him, three quarters, by ditto.

Philip Lord Wharton, three quarters, by ditto.

Lord Chief Baron Wandsford, head of the Castlecomer family, three quarters, sitting, by Vandyke.

Lady Wharton, three quarters, by ditto.

Jane, daughter of Lord Wenman, ditto. The hands, in which Vandyke excelled, are remarkably fine in this picture.

Robert Lord Walpole, eldest son to Sir Robert Walpole, by Catharine his first wife; a head in crayons, by Rosalba.

Edward Walpole, second son to Sir Robert Walpole, ditto.

Horace Walpole, third son to Sir Robert, ditto.

Mary Lady Viscountess Malpas, second daughter to Sir Robert Walpole, by his first wife; a profile sketch, by Jervase.

Lady Maria Walpole, only child to Sir Robert Walpole, Earl of Orford, by Maria his 2d wife, married to C. Churchill, Esq; in crayons, by Pond.

The Saloon.

Is 46 feet long, 40 high, and 30 wide; the hanging is crimson flowered velvet; the cieling painted by Kent, who designed all the ornaments throughout the house. The chimney-piece is of black and gold marble, of which two are the tables. In the broken pediment of the chimney stands a small antique bust of a Venus; and over the garden door is a larger antique bust.

On the great table is an exceeding fine bronze of a man and woman, by John of Boulogne.

On the other tables are two vases of oriental alabaster.

Over

Over the chimney, Christ baptized by St. John, a most capital picture of Albano. His large pictures are seldom good, but this is equal, both for colouring and drawing, to any of his master Caracci, or his fellow scholar Guido. It is eight feet eight inches high, by six feet $4\frac{1}{2}$ wide. This picture belonged to Mr. Laws, first minister to the Regent of France.

The Stoning of St. Stephen, a capital picture of Le Sœur. It contains 19 figures, and is remarkable for expressing a most masterly variety of grief. The Saint, by a considerable anacronism, but a very common one among the Roman Catholics, is dressed in the rich habit of a modern priest at high mass, nine feet eight inches and a half high, by eleven feet three and three quarters wide.

The Holy Family, a most celebrated picture of Vandyke. The chief part of it is a dance of boy-angels, which are painted in the highest manner: the Virgin seems to have been a portrait, and is not handsome, it is too much crowded with fruits and flowers, and birds. In the air are two partridges, finely painted; seven feet and half an inch, by nine feet one and three quarters.—This picture was twice sold for fourteen hundred pounds.

Mary Magdalen washing Christ's feet; a capital picture of Rubens, finished in the highest manner, and finely preserved. There are 14 figures as large as life. The Magdalen is particularly well coloured, six feet three quarters of an inch high, eight feet two wide.—It was M. de Morville's.

The Holy Family, in a round, by Cantarini. The child is learning to read; three feet six inches every way.

The Holy Family, by Titian. It belonged to Monsieur de Morville, Secretary of State in France; four feet seven and a half high, by three feet four and a half wide.

Simeon and the Child; a very fine picture of Guido. The design is taken from a statue of a Silenus with a young Bacchus, in the villa Borghese at Rome. This was in M. de Morville's collection; three feet two inches and a half high, by two feet seven and a half wide,

The

The Virgin, with the child asleep in her arms, by Augustine Caracci; three feet six inches high, by two feet nine and three quarters wide.

An old woman giving a boy cherries, by Titian. It is his own son and nurse; four feet ten inches high, by three feet six and three quarters wide.

The Holy Family, by Andrea del Sarto. This and the last were from the collection of the Marq. Mari at Genoa; three feet one inch and a quarter high, by two feet seven and a quarter wide.

The Assumption of the Virgin, a beautiful figure, supported by boy-angels, in a very bright manner, by Morellio; six feet four inches and three quarters high, by four feet nine and a half wide.

The Adoration of the Shepherds, its companion. All the light comes from the child.

The Cyclops at their forge, by Luca Jordano. This belonged to Gibbons; six feet four inches high, by four feet eleven wide.

Dædalus and Icarus, by Le Brun. In a different manner from what he generally painted; six feet four inches high, by four feet three wide.

The Carlo Maratti Room.

Is 30 feet by 21. The hangings are green velvet, the table of Lapis Lazuli; at each end are two sconces of massive silver.

Over the chimney is Clement the Ninth, of the Rospigliosi family; three quarters, sitting, a most admirable portrait, by Carlo Maratti. It was bought by Jervase the painter out of the Arnaldi palace at Florence, where are the remains of the great Palavicini collection, from whence Sir Robert bought several of his pictures. Nothing can be finer than this, the boldness of the penciling is as remarkable as his delicacy in his general pictures, and it was so much admired, that he did several of them,

The

The Judgment of Paris, drawn by Carlo Maratti, when he was 83 years old, yet has none of the rawness of his latter pieces; the drawing of the Juno is very faulty, it being impossible to give so great a turn to the person as he has given to this figure. It came out of the Pallavicini collection; five feet nine inches and three quarters high, by seven feet seven and a quarter wide.

Galatea sitting with Acis, Tritons, and Cupids, its companion; five feet eight inches and three quarters high, by seven feet seven and a half wide.

The Holy Family, an unfinish'd picture, large as life, by Carlo Maratti, in his last manner; three feet two inches and three quarters high, by two feet eight and a quarter wide.

The Virgin teaching Jesus to read, by Carlo Maratti; two feet three and a quarter high, by one foot ten and a quarter wide.

St. Cæcilia with four angels playing on musical instruments, companion to the former. These two last are most perfect and beautiful pictures, in his best and most finished manner, and were in the Pallavicini collection.

The Assumption of the Virgin, by Carlo Maratti; she has a deep blue veil all over her; two feet three inches and three quarters high, by one foot ten and a quarter wide.

The Virgin and Joseph with a young Jesus, a fine picture, by C. Maratti, in the manner of his master, Andrea Sacchi; two feet five inches and a quarter high, by two feet wide.

The Marriage of St. Catharine, by C. Maratti; two feet seven inches high, by one foot $10\frac{1}{2}$ wide.

Two Saints worshipping the Virgin in the Clouds, by Carlo Maratti; two feet three inches and a half high, by one foot nine and a half wide.

St. John the Evangelist, its companion.

A naked Venus and Cupid, by Carlo Maratti, in a very particular stile; three feet one inch and a half high, by four feet four and a half wide.

The

The Holy Family, by Nicholo Beretoni, Carlo's best scholar. This picture is equal to any of his master's. The grace and sweetness of the Virgin, and the beauty and drawing of the young Jesus, are incomparable; three feet one inch and a quarter high, by four feet four and a quarter wide.

The Assumption of the Virgin, by ditto; two feet two inches and a half high, by one foot eight and a quarter wide.

The Pool of Bethesda, by Gioseppe Chiari, another of Carlo's scholars; three feet three inches high, by four feet five wide.

Christ's Sermon on the Mount, ditto.

Apollo and Daphne, ditto.

Bacchus and Ariadne, ditto, the best of the four; the Bacchus seems to be taken from the Apollo Belvidere, as the ideas of the Ariadne and the Venus evidently are from the figures of Liberty and Modesty, in the famous picture of Guido, in the collection of the Marquis del Monte at Bologna.

Apollo in crayons, by Rosalba; two feet two inches high, by one foot eight wide.

Diana, its companion.

A profile Head of a man, a capital drawing in a great file, by Raphael.

A profile head of St. Catharine, by Guido.

The Birth of the Virgin, by Luca Jordano; two feet one inch high, by one foot and a quarter wide.

The Presentation of the Virgin in the Temple, its companion: these two are finished designs for two large pictures, which he painted for the fine church of the Madonna della Salute at Venice.

The Flight into Egypt, by Morellio, in the manner of Vandyke; three feet two inches and a quarter high, by one foot eleven and a quarter wide.

The Crucifixion, its companion.

Hercules and Omphale, by Romanelli, three feet one inch and a half high, by four feet three wide.

The

The Velvet Bedchamber

Is $21\frac{1}{2}$ feet by $22\frac{1}{2}$ feet. The bed is of green velvet, richly embroidered, and laced with gold; the ornaments designed by Kent. The hangings are tapestry, representing the loves of Venus and Adonis, after Albano.

Alexander adorning the Tomb of Achilles, by Le Mer.—The head of Alexander is taken from his medals, the figures are in the true antique taste, and the buildings fine; eight feet two inches and three quarters high, by five feet two and a half wide.

Over one of the doors, a sea-port, by Old Griffier; three feet two inches and a half high, by four feet one inch wide.

A landscape over the other door, by ditto.

The Dressing-Room

Is hung with very fine gold tapestry after pictures of Vandyke. There are whole length portraits of James I. Queen Anne his wife, daughter to Frederick II. King of Denmark, Charles I. and his Queen, and Christian IV. King of Denmark, brother to Queen Anne; they have fine borders of boys and festoons, and oval pictures of the children of the Royal Family. At the upper end of this room is a glass-case filled with a large quantity of silver philegree, which belonged to Catharine Lady Walpole.

Over the chimney, the consulting the Sibylline oracles, a fine picture, by Le Mer; companion to that in the bedchamber: the architecture of this is rather the better.—There is an anachronism in this picture, which may be pardoned in a painter: He has thrown in among the buildings, the Septizonium Severi; now Sylla's Dictatorship began in the year 672 U. C. and Severus did not begin his reign till 945 U. C. or 193 A. D.

Over the door, Dogs and Still Life, by Jervase.

Over the other door; its companion.

The Embroider'd Bedchamber.

The bed is of the finest Indian needle-work. His Royal Highness Francis Duke of Lorrain, afterwards Grand Duke of Tuscany, and since Emperor, lay in this bed, which stood then where the velvet one is now, when he came to visit Sir Robert Walpole at Houghton. The hangings are tapestry.

Over the chimney, the Holy Family, large as life, by Nicolo Poussin. It is one of the most capital pictures in this collection, the airs of the heads, and the draperies, are in the fine taste of Raphael, and the antique. Elizabeth's head is taken from a statue of an old woman in the Villa Borghese at Rome; the colouring is much higher than his usual manner; the Virgin's head and the young Jesus, are particularly delicate; five feet seven inches high, by four feet three and three quarters wide.

Over the doors, two pieces of cattle, by Rosa di Tivoli.

The Cabinet

Is $21\frac{1}{2}$ feet by $22\frac{1}{2}$, hung with green velvet.

Over the chimney is a celebrated picture of Rubens's wife, by Vandyke; it was fitted for a pannel in her own closet in Rubens's house. She is in black sattin, with a hat on, a whole length: the hands and the drapery are remarkably good.

Rubens's Family, by Jordano of Antwerp. Rubens is playing on a lute, his first wife is sitting with a child on her lap, and two others before her. There are several other figures and genii in the air: five feet nine inches high, by four feet five inches and a half wide.—This picture belonged to the Duke of Portland.

A Winter-piece, by Giacomo Baffan; three feet eight inches and a half high, by five feet eleven inches and three quarters wide.

A Summer-piece, by Leonardo Baffan; three feet eight inches and a half high, by five feet eleven and three quarters. These two were in the collection of M. de la Vrilliere.

Boors at cards, by Teniers; one foot four inches high, by one foot 10 inches wide.

Christ appearing to Mary in the garden, an exceeding fine picture, by Pietro da Cortona; one foot nine inches and a half high, by one foot eight inches wide.

The Judgment of Paris, by Andrea Schiavone. (Note, that all the pictures in this room, except the portraits, that have not the sizes set down, are very small.)

Midas judging between Pan and Apollo, by ditto.

Christ laid in the Sepulchre, one of the finest pictures that Parmegiano ever painted, and for which there is a tradition that he was knighted by a Duke of Parma. There are 11 figures; the expression, the drawing, and the colouring, the perspective, and chiaroscuro, are as fine as possible. The figure of Joseph of Arimathea is Parmegiano's own portrait.

The Adoration of the Magi, by Velvet Brughel. There are a multitude of little figures, all finished with the greatest Dutch exactness; the ideas too are a little Dutch, for the Ethiopian King is dressed in a surplice with boots and spurs, and brings for a present a gold model of a modern ship.

The Virgin and Child, a very pleasing picture, by Baroccio; but the drawing is full of faults.

Naked Venus sleeping, a most perfect figure, by Annibal Carracci; the contours and the colouring excessive fine.

Head of Vanderdort, by Dobson.

St. John, a head, by Carlo Dolci.

Head of Innocent X. by Velasco.

A Boy's head with a lute, by Cavalier Luti.

Friars giving meat to the poor, by John Miel; one foot $7\frac{1}{2}$ inches high, by two feet two inches wide.

Its companion.

A dying Officer at confession, by Bourgognone; very bright colouring and fine expression; one foot six inches and a half high by two feet one inch and three quarters wide.

Its companion.

Boors at cards, by Teniers.

Boors drinking, its companion, by Ostade.

Holy Family, with St. John on a lamb, by Williberts, a scholar of Rubens, who has made a large picture, from whence

this is taken, now in the Palace Pitti at Florence. This is finely finished, and the colouring neater than Rubens.

Holy Family, by Rottenhamer.

Christ laid in the Sepulchre, by Giacoma Bassan, a very particular picture; the lights are laid on so thick, that it seems quite basso-relievo. It is a fine design for a great altar-piece which he has painted at Padua. This picture was a present to Lord Orford, from James Earl of Waldegrave, Knight of the Garter, and Ambassador at Paris.

The Virgin and Child, by Alexandro Veronese; painted on black marble.

Three Soldiers, a fine little picture, by Salvator Rosa, in his brightest manner.

The Virgin with the Child in her arms, by Morellio, on black marble; a present from Sir Benjamin Keene, Ambassador at Madrid.

The Virgin with the Child in her arms asleep, by Sebastian Concha.

Edward VI. an original small whole length, by Holbein; within the frame is wrote in gold letters, Edwardus Dei gratia sextus rex Angliæ, & Francia, & Hibernia.

Laban searching for his images, by Sebastian Bourdon; three feet one inch and three quarters, by four feet four inches and a half wide.

The Banqueting-house cieling: it is the original design of Rubens for the middle compartment of that cieling, and represents the Assumption of King James I. into Heaven. It belonged to Sir Godfrey Kneller, who studied it much, as is plain from his sketch for King William's picture in the parlour; two feet 11 inches high, by one foot $9\frac{1}{2}$ inches wide.

Six sketches of Rubens for triumphal arches, &c. On the entry of the Infant Ferdinand of Austria into Antwerp; they are painted with a description of that festival; and are about two two feet and a half square.

Bathsheba

Bathsheba bringing Abishag to David ; an exceeding high finished picture in varnish, by Vanderwerffe ; a present to Lord Orford from the Duke of Chandos: two feet ten inches high, by two feet three wide.

Two Flower-pieces, most highly finished, by Van Huyfum ; two feet seven inches high, by two feet two wide.

Christ and Mary in the Garden, by Philippo Laura.

The Holy Family, by John Bellino. It belonged to Mr. Laws.

Landscape with figures, by Bourgognone, in the manner of Salvator Rosa.

Its companion, with soldiers.

Two small Landscapes, by Gaspar Poussin.

Over the door into the bedchamber, the Holy Family, by Matteo Ponzoni, a most uncommon hand, and a very fine picture : it belonged to Count Plattenberg, the Emperor's minister at Rome ; three feet seven inches and a half high, by five feet two and a half wide.

Over the parlour door, the Murder of the Innocents, by Sebastian Bourdon ; four feet and half an inch high, by five feet eight wide.

Over the other door, the Death of Joseph, by Velasco ; three feet three inches high, by four feet ten wide.

St. Christopher, a very small picture, by Elzheimer. Here is a very common Error among the Roman Catholic painters ; in the distant landscape is a hermit, with an oratory of the Virgin Mary, at the time that St. Christopher is carrying Jesus yet a child.

The Marble Parlour.

One entire side of this room is marble, with alcoves for sideboards, supported with columns of Plymouth marble. Over the chimney is a fine piece of alto-relievo in statuary marble, after the antique, by Rysbrack, and before one of the tables, a large granite cistern.

Henry

Henry Danvers, Earl of Danby, a fine whole length in Garter robes, by Vandyke.

Sir Thomas Wharton, brother to Philip Lord Wharton, and Knight of the Bath, whole length, by Vandyke, (from the Wharton collection.)

Two Fruit-pieces over the door, by Michael Angelo Campidoglio, from Mr. Scawen's collection.

The Ascension, by Paul Veronese, over a door.

The Apostles after the Ascension, ditto.

The Hall.

Is a cube of forty, with a stone gallery round three sides: the cieling and the frieze of boys are by Altari. The bas reliefs over the chimneys and doors are from the antique.

The figures over the great door, and the boys over the lesser doors, are by Ryfbrack. In the frieze are bas-reliefs of Sir R. Walpole, and Catharine his first lady, and of Robert Lord Walpole, their eldest son, and Margaret Rolle, his wife.—From the cieling hangs a French Lustre.

Over the chimney is a bust of Sir Robert Walpole, Earl of Orford, by Ryfbrack.

Before a nich, over-against the chimney, is the Laocoon, a since cast in brnze, by Girardon, bought by Lord Walpole at Paris.

On the tables, the Tiber and the Nile in bronze, from the antiques in the Capitol at Rome.

Two vases in bronze, from the antiques in the Villas of Medici and Borghese at Rome.

The bust of a woman, a most beautiful antique.

The bust of a Roman Empress, antique.

On terms and consoles round the hall, are the following busts and heads:

Marcus Aurelius, antique.

Trajan, ditto.

Septimus

Septimus Severus, ditto. } These 2 were given to Gen. Churchill, by Cardinal Alex. Albani,
 Commodus, ditto. } and by him to Sir R. Walpole.

A young Hercules, ditto.

Baccio Bandinelli, by himself.

Fauftina Senior, antique.

A young Commodus, ditto.

Homer, modern.

Hesiod, ditto.

Jupiter, antique.

A Philosopher, ditto. } Heads.
 Hadrian, ditto. }
 Pollux, ditto. }

Going from the Saloon, down the great steps, thro' the Garden,
 you enter a porch adorned with busts of

Rome, by Camillo Rusconi.

Minerva, ditto.

Antinous, ditto.

Apollo Belvedere, ditto.

A Philosopher's head, antique.

Julia Pia Severi, ditto.

Out of this you go into a vestibule, round which, in the
 niches, are six vases of Volterra alabaster. This leads into

The Gallery.

Which is 73 feet long by 21 feet high; the middle rises eight feet higher, with windows all round; the cieling is a design of Serlio's in the inner library of St. Mark's at Venice, and was brought from thence by Mr. Horace Walpole, jun. the frieze is taken from the Sybils temple at Tivoli. There are two chimnies, and the whole room is hung with Norwich damask. It was intended originally for a green-house; but on Sir Robert Walpole's resigning his employments, on the 9th of February, 1742, it was fitted up for his pictures, which had hung in the house in Downing-street.

Over the farthest chimney is that capital picture, and the first in this collection, the Doctors of the Church. They are consulting

sulting on the immaculateness of the Virgin, who is above in the clouds. In this picture, which is by Guido in his brightest manner, and perfectly preserved, there are six old men as large as life. The expression, drawing, design, and colouring, wonderfully fine. In the clouds is a beautiful virgin all in white, and before her a sweet little angel flying; eight feet eleven inches high, by six feet wide.—After Sir Robert had bought this picture, and it was gone to Civita Vecchia, to be shipped for England, Innocent XIII. then Pope, remanded it back, as being too fine to be let go out of Rome; but on hearing who had bought it, he gave permission for its being sent away again. It was in the collection of the Marquis Angeli.

Over the other chimney, the Prodigal Son, by Salvator Rosa. eight feet three inches high, by six feet $5\frac{1}{2}$ wide.

Meleager and Atalanta, a cartoon, by Rubens, larger than life, brought out of Flanders by General Wade. It being designed for tapestry, all the weapons are in the left hand of the figures; ten feet seven inches high, by 20 feet nine and a half wide.

Four Markets, by Snyders; one of fowl, and another of fish, another of fruit, and the fourth of herbs. There are two more of them at Munich, a horse and a flesh market; each six feet nine inches and a half high, by 11 feet one and a half wide.

Marcus Curtius leaping into the Gulph, an exceeding fine picture, by Mola. There are multitudes of figures, fine attitudes, and great expressions of passion. To ornament the distant prospect, he has committed some anachronisms, by placing among the buildings an amphitheatre, which were of far later invention, and the Pantheon with the portico of Agrippa. This picture is six feet four inches and a quarter high, by 11 feet four inches wide; and, with the next, belonged to Gibbons the carver.

Horatius Cocles defending the Bridge; its companion.

A Lioness and two Lions, by Rubens. Nothing can be livelier or in a greater stile than the attitude of the lioness; five feet six inches high, by eight feet wide.

Architecture :

Architecture: it is a kind of a street with various marble palaces in perspective, like the Strada Nuova at Genoa; the buildings and bas-reliefs are extremely fine, the latter especially are so like the hand of Polydore, that we should rather think that this picture is by this master, than by Julio Romano, whose it is called. There are some figures, but very poor ones, and undoubtedly not by the same hand as the rest of the picture: There is an officer kneeling by a woman, who shews the Virgin and Child in the Clouds sitting under a rainbow. 'Tis suppos'd the figure kneeling in this picture is Charles V. who is prompted by religion to ask pardon of the Virgin, (above in the clouds) for having so ill-treated the Pope. The figure sitting on the steps is certainly Aretine, and the man in prison in the corner Marc Antonio.—This picture was a present to Lord Orford, from General Charles Churchill: five feet six inches and three quarters high, by six feet 11 inches wide.

An old woman sitting in a chair, a portrait three quarters, by Rubens, bought at Mr. Scawen's sale.

An old woman reading, an extreme fine portrait, by Boli, bought at the Duke of Portland's sale, when he went Governor to Jamaica.

Cupid burning armour, by Elisabetta Sirani, Guido's favourite scholar; two feet one inch and a half high, by two feet seven and a half wide.

The Holy Family, a group of heads, by Camillo Procaccino; one foot nine inches high, by two feet three and three quarters wide.

An Usurer and his Wife, by Quintin Matsis, the blacksmith of Antwerp. This picture is finished with the greatest labour and exactness imaginable, and was painted for a family in France; it differs very little from one at Windsor, which he did for Charles I. two feet eight inches and a half high, by one foot ten and three quarters wide.

Job's friends bringing him presents; a fine picture, by Guido, which he has executed in large, and in his brightest manner, in

the church of the Mendicants at Bologna: this is dark, but there is most masterly skill in the naked, and in the disposition of the figures; three feet one inch high, by two feet four and a half wide.

Europa, a fine landscape, by Paul Brill, the figures by Dominichini; two feet five inches high, by three feet five and three quarters wide.

Africa, its companion.

Dives and Lazarus, by Paul Veronese. There are few of him better than this; the building is particularly good; two feet seven inches and a half high, by three feet five inches wide.—It belonged to Monsieur de Morville, Secretary of State in France.

The Exposition of Cyrus, by Castiglione, a very capital picture of this master; two feet four inches and a quarter high, by three feet six and a quarter wide.

Its companion. The subject, from the principal figure's being thrown into the distant landscape, seems at first to be the story of Orpheus, but certainly is not.

The Adoration of the Shepherds, by Old Palma, from the collection of M. de la Vrilliere, Secretary of State in France; two feet six inches high, by three feet ten wide.

The Holy Family, by ditto; two feet seven inches and a quarter high, by four feet five wide, from Monsieur Flinck's collection.

A fine Moon-light Landscape, with a cart overturning, by Rubens; two feet ten inches high, by four feet one wide. (It was Lord Cadogan's.)

Nymph and Shepherd, by Carlo Cignani; three feet four inches high, by four feet one and a half wide.

Two Women, an emblematical picture, by Paris Bourdon; three feet six inches high, by four feet two wide; from Mr. Flinck's collection.

Abraham, Sarah, and Hagar, by Pietro Cortona.—The Great Duke has a small sketch of this, but reversed, and with the

the Sarah and other figures at a distance; the Hagar is much fairer than in this; six feet ten inches high, by six feet one inch wide.

Abraham's Sacrifice, by Rembrandt. Abraham's head, and the naked body of Isaac, are very fine. The painter has avoided much of the horror of the story, by making Abraham cover the boy's face, to hide the horror from himself; six feet three inches high, by four feet three and three quarters wide.

The old Man and his Sons with the Bundle of Sticks, by Salvator Rosa, in his fine taste; six feet high, by four feet two and a half wide.

The Adoration of the Shepherds, octagon, a most perfect and capital picture of Guido, not inferior to the Doctors. The beauty of the Virgin, the delicacy of her and the child, (which is the same as in the Simeon's arms in the Saloon) the awe of the shepherds, and the Chiaro Oscuro of the whole picture, which is in the finest preservation, are all incomparable: you see the shepherds ready to cry out one to another, *Deus! Deus ille! Menalca*.—This belonged to M. de la Vrilliere; three feet three inches and a half every way.

The Continnence of Scipio, by Nicholo Pouffin; painted with a'l the purity and propriety of an ancient bas-relief. This picture belonged to M. de Morville, and is three feet eight inches and three quarters high, by five feet two wide.

Moses striking the rock, by Nicholo Pouffin. There is a great fault in it; Moses is by no means the principal figure, nor is he striking the rock angrily, and with a great air, but seems rather scraping out the water. The thirst in all the figures, the piety in the young man lifting his father to the stream, and the devotion in others, are extremely fine; three feet $11\frac{1}{2}$ inches high, by six feet $3\frac{1}{2}$ inches wide.

The placing Christ in the Sepulchre, over the door, by Ludovico Caracci; six feet three inches high, by five feet one wide.

Moses in the Bulrushes, by Le Soeur; a present to Lord Orford from the Duke of Montague; seven feet one inch high, by four feet eight and a half wide.

The Adoration of the Magi, by Carlo Maratti. He has painted another of them in the church of the Venetian St. Mark at Rome; six feet eleven inches high, by four feet four wide.

Cows and Sheep by Teniers, in his best manner; one foot eleven, by two feet nine.

Landscape, with a cascade and sheep; a very fine picture, by Gaspar Poussin. It was bought at the Earl of Halifax's sale; one foot 11 inches high, by two feet nine wide.

The Last Supper, by Raphael: it is in fine preservation: one foot eight inches high, by two feet eight and a half wide.

Solomon's Idolatry, by Stella. It is painted on black and gold marble, which is left untouched in many places for the ground. There are many figures finely finished, and several beautiful airs of women's heads; one foot ten inches high, by two feet five and a quarter wide.

A Sea-port; a fine picture of Claude Lorrain. There is a bright sun playing on the water, and the whole shine of the picture is in his very best manner. It belonged to M. Morville; three feet one inch and a quarter high, by four feet two and a half wide.

A Calm Sea, ditto. A most pleasing and agreeable picture. There are two figures on the fore ground, Apollo and the Sybil; she is taking up a handful of sand, for every grain of which she was to live a year. Apollo granted her this boon, as the price of her person, which afterwards she refused him. The promontory is designed for Cumæ, the residence of the Sybil. Among the buildings are the ruins of the Castellum Aquæ Martiæ, with the trophies of Marius, which are now placed in the Capitol: the remains of the building itself stands near the Coliseum; three feet two inches and three quarters high, by four feet one wide.

Two Landscapes, by Gaspar Poussin, in his dark manner; that at the upper end of the gallery is fine. These two, and the latter Claude, were in the collection of the Marquis di Mari; three feet three inches and a quarter high, by four feet five and a quarter wide each.

The *Isconda*, a smith's wife, reckoned the handsomest woman of her time. She was mistress to Francis I. King of France: by Lionardo da Vinci. This was M. de Morville's; two feet nine inches high, by two feet and a quarter wide.

Apollo, by Cantarini, a contemporary of Guido, whose manner he imitated; two feet seven inches high, by two feet and a quarter wide.

The Holy Family, with angels, by Valerio Castelli, who studied Vandyke; two feet five inches high, by one foot eleven and a half wide.

The Eagle and Ganymede, by Michael Angelo Buonarotti; two feet 11 inches high, by one foot 11 wide.

The Virgin and Child, a most beautiful, bright, and capital picture, by Dominichino; bought out of the Zambracari palace at Bologna, by Horace Walpole, jun. two feet four inches high by one foot 11½ wide.

The Salutation, a fine finished picture, by Albano; two feet high, by one foot six inches and a half wide.

The late Emperor of Germany, when Duke of Lorrain, being in England, was entertained at Houghton with the most magnificent repast that was perhaps ever given in England, tho' there was not a single foreign dish in the whole entertainment; relays of horses being provided on the roads to bring rarities from the most remote parts of the kingdom.

Having seen this celebrated seat of Houghton, I would not have any person leave this part of the country, without employing a few hours in viewing the environs of

DOCKING, Mrs. Henley's seat.—The plantations, though small, are in a very pretty taste. Her temple is light and elegant, and well placed, both for commanding a fine view of the country, and also as an object in sight of the house. The hermitage is as pretty a thing as any of the kind that I have seen. It is a little cottage of two rooms, situated in one of her plantations

tions of shrubs and firs. The first room is walled with oyster-shells, the white side outwards, and the brown edges filed off; the pavement of clean small pebbles; the chimney-piece of grotto shell-work: The cieling is papered, and at one end is the hermit's bed, a boarded one painted, with painted canvass curtains. The other room is wainscotted with very curious old carved wainscot, of Henry the Seventh's Reign, and the cieling, &c. decorated in a rustic manner, with scrolls and festoons of sea-weed, deal shavings, and painted ropes, in a gothic, but very neat taste.—From Docking you proceed to

SNETTISHAM, the seat of Nicholas Styleman, Esq; where Mrs. Styleman has formed some exceeding pretty plantations; particularly those upon a stream, which she calls New-bridge and Catherine's Island. This stream is managed with true taste; naturally it is only a ditch, but where this lady has improved it, it is a winding stream of clear water, and the greatest ornament to her plantations. On one part of its banks she has a very neat circular cottage for breakfasting, and near it a menagerie with a great variety of birds; in this part of the stream are all sorts of water-fowl. From her menagerie you cross the stream, and pass along its winding banks to the grotto, which is very prettily contrived out of a boat, by cutting it in halves, and fixing it together with a little addition. It is stuck full of spar, shells, seaweed, coral, glass, ore, &c. all disposed with taste and elegance. The front pretty, but too regular, and not rustic enough, composed of the same materials on a ground of powdered sea-shells stuck in cement. The situation is very pretty, by the side of the stream, close to a small cascade, and in the shade of several large weeping willows.—The stream is yet more beautiful in the other plantation, called Catherine's Island; for it forms five little woody islands, with cool, shady, and sequestered walks about it, in a taste that does great honour to this most ingenious lady's fancy. The plantations behind the house have great variety, and are sketched out with much taste.

From hence we proceed to

WARHAM,

WARHAM, the seat of Sir John Turner, the situation of which is the most beautiful in Norfolk, and as much worth viewing as half the houses to which travellers are so eager to run. The house stands on the brow of a gently rising hill, backed to the north with very fine plantations of fifty years growth. They have somewhat the appearance of a crescent form, sheltering from the north, east, and west, and opening to the south, down over a beautiful winding vale, and then commanding a rich varied prospect of distant enclosures. Some villages and churches, scattered about the view, and a large, though regular, water in the valley, all tend to make it cheerful. While the thick woods which crown the tops of several hills, and the groves that sink into the vale, throw a picturesque beauty over the scene that cannot fail to strike the spectator.

The view that breaks at once upon you on coming through the dark fir wood in the approach from London, is very beautiful. You look at once upon a range of lofty plantations around the house, whose dark shade forms a contrast to the brilliancy of the landscape that sets it off in the finest colours.—In front, you look upon various clumps, rising boldly from the water, united in some places with thick hedges, and in others broken by inclosures, that spreading over the hill to the left, the water is lost under a dark grove: the fields rise so thick above it, as to unite with a distant plantation which crowns the hill; a church is happily situated on the point of it; and beyond is seen a more distant rich wood-land. Full to the left, is a large Danish camp* of three entrenchments, which are quite perfect. Turning to the right, you look upon an inclosure which breaks into the plantations; it is fringed with open wood that half obscures the village, scattered thickly with trees; and Warham steeples, one peeping over the thick plantation near the house, and the other more open, compleat the view.

As

* An encampment of Sweno the Dane. One of the meadows is called Sweno's meadow.

As you advance through the vale in the way to the house, the scenes change, but all are beautiful. The varied lawns, and hanging slopes, crowned in some places with woods, and in others broken by rich inclosures, are all truly picturesque and beautiful.

The ride from Warham by Stukeley, is through a much more picturesque country than is commonly met with in Norfolk; the road runs on the brow of the hill looking down on Stukeley vale, and commanding, for some distance, a very complete landscape. The vale, which is composed of meadows of the finest verdure, winds in a very beautiful manner from out a thicket of woody inclosures, and retires at the other behind a projecting hill: an humble stream glides through it, and adds a cheerfulness, which water can alone confer. The hills rise in a bold manner: they are bare of wood, but that is compensated by the thick inclosures in which the village is scattered; forming with its church in a dip of the hill, and that of Blakeney above it, in a prouder situation, a most compleat and pleasing picture.

Between Stukeley and Cley is the little village of Cockthorp, which contains but three houses, and yet has furnished Britain with three famous admirals, Sir Cloudsley Shovel, Sir John Narborough, and Sir Christopher Mims.

Near Blakeney is another uncommon view, quite different from that at Stukeley: the road winds into a sequestered valley shut out from the sea, by a bold, uncultivated hill. To the right the grounds shelve from the road into a narrow vale. In this little woody hollow is a village half seen among straggling trees: the steeple is uncommonly picturesque; half of it is hid by a rising slope, and the church three fourths obscured by a thicket of trees. The opposite hill rises very boldly; it presents a large inclosure, under the thick shade of a noble spread wood; which hangs to the right into another valley, but is lost behind a regular bare hill of a conic form; which rises from the junction of the vales, in a very remarkable manner; and almost screens a distant range of rising inclosures. Immediately to the right, is
a sloping

a sloping tract of fields, and above them wild ground, with a white tower rising from behind it. The whole forms one of those half gloomy, and yet not unpleasing scenes, in which Poussin delighted; it is a spot worthy of such a pencil.

Sherringham Cliff is a very high steep shore; it looks on one side full upon the sea, and on the other over a various country abounding with inequalities of ground: many hills scattered wildly about, numerous cultivated inclosures, and six or seven villages are seen. Sherringham is prettily overlooked, backed by a rising hill.

We next proceed to

L Y N N,

A large, rich, and populous town, situated on the East side of the river Ouse, extending about a mile and a quarter from north to south, and half a mile broad from the east gate to the river, which is the broadest part. It is supposed to contain 3000 houses, and near 15,000 inhabitants.—The river at spring tides flows more than twenty feet perpendicular, and if at those times there happens to be a north-east wind, it brings the tide up with such rapidity, as to force the ships from their moorings, though they lie at ten miles distance from the ocean, and has been known to flow a considerable way into the Tuesday market-place, which is a spacious square area of three acres, having, on an ascent of four steps, a very handsome market cross of free-stone, of modern architecture, adorned with statues and other embellishments, with a peristyle round below, supported by sixteen pillars of the Ionic order; as also another walk above, encompassed with an iron palisade, enriched with curious tracery work and foliage, inclosing a neat octangular room; the upper part is finished with a cupola and turret, wherein hangs the market bell, the whole being about 70 feet in height. On each side stand, in a semicircular form, the butchers shambles in two divisions, the frontispieces being supported with Doric columns, and the pediments enriched with a decoration of paintings appropriated

to the subject; and behind is another building, erected and fitted for a fish market, which, with some handsome houses inclosing all behind, form the whole into an agreeable and charming prospect.

St. Margaret was the tutelary saint and patroness of this town, and accordingly the corporation has for its public and common seal the effigies of St Margaret standing in a triumphal manner, wounding the dragon with a cross, and trampling upon him with her feet.

King John, after chastising the revolted Barons of Norfolk, assembled his forces at this town in the year 1215, and during his stay, presented the corporation with an elegant double gilt embossed and enamelled cup and cover, weighing seventy-three ounces, and holding a full pint, which is well preserved, and upon all public occasions and entertainments used with some uncommon ceremonies at drinking the health of the King or Queen. He also at the same time gave them from his side, a large sword with a silver mounting, which is carried before the Mayor.

Here is a theatre very convenient and neat, neither profusely ornamented, nor disgustingly plain; and although not free from faults, yet has none but what resulted from the architect being confined to fill up the shell of an old building which was raised for another purpose. The assembly-rooms are capacious, and handsomely fitted up: they consist of three on a line; the first an old town-hall, 58 feet by 27, and of a well-proportioned loftiness, would be a very good ball-room, had it a boarded floor, but at present forms a very noble anti-room. It opens into the ball-room, 60 feet by 27, and 22 feet high, which would have been a proper one, if the architect had given his music gallery a hitch backwards, for at present it is a mere shelf stuck in between the chimnies, an eye-sore to the room. If he did it through confinement for want of space, he should undoubtedly have formed his music-seats upon the plan of those at Almack's, at the end of the room; they might have
waved

waved in a scroll round the door of the card-room, mingled with branches of candles, which might easily have been rendered a great ornament.

The card-room is 27 feet by 27, and 22 feet high.

As the three are upon a line, it would have given them an uncommon elegance, had the openings from one into another been in three arches in the centre supported by pillars, instead of the present glass doors, which are mean.

The eye would then have commanded at once a suit of 145 feet, which, with handsome lustres properly disposed, would have rendered these rooms inferior to few in England.

The principal church in this town is dedicated to St. Margaret, and is one of the largest parish churches in the kingdom. It was built about the year 1100, and had then a lofty lanthorn in the middle of the cross-ile, and at the west end two towers, in one of which are eight bells: on the other there was a very elegant spire, which from the foundation was 258 feet high, and equal to the length of the church and chancel; but this being blown down in the year 1741, and greatly damaging the body of the church, the ruins were entirely taken down, and it was immediately rebuilt, with three large iles. The breadth of the church, to the outside of the foundation of the walls, is 132 feet. The chapel of St. Nicholas is one of the handsomest and largest in England, consisting of three large iles from east to west, 200 feet long, and 78 broad, with a spire steeple.

The chapel of St. James's, since the desolation of the priories, being in part demolished, and the rest become ruinous, was, in the last century, by the liberal benefactions of the mayor, burgesses, and principal inhabitants, rebuilt, and converted into a workhouse for fifty decayed old men, women, and poor children, where a good endowment and provision is made for their work, instruction, and maintenance, and for the putting the children out to trades-

In this town there have been several priories, oratories, and religious houses, which are now demolished, except a hexagon steeple of the Grey Friars, still remaining.

In the year 1683, Sir John Turner, Knt. three times Mayor here, and for many years one of their representatives in Parliament, erected, at his own expence, a handsome building of free-stone, with two orders of columns, intending it for an exchange for merchants. Upon the second floor, in a niche in the front, is a statue of King Charles II. and within is the custom-house, fitted up with several commodious apartments for that purpose; on the platform above is raised an open turret upon pillars of the Corinthian order, with an exchange bell therein, being finished with an obelisk and ball, whereon stands Fame, instead of a weather-cock, the whole being 90 feet high.

Near the walls of the town stand the remains of an antient oratory, an odd sort of building, with several vaults and cavities under ground, over which are some dark cells for the priests to take confessions in, and above them is a small chapel in the figure of a cross, arched above, and enriched with carvings, dedicated to the blessed Virgin, and commonly called *The Lady's Mount*, whither the Romish penitents, in their pilgrimage thro' this town to the holy wells and monastery of our Lady at Walsingham, used to resort, and perform their devotions.

The situation of this town, near the fall of the Ouse into the sea, gives it an opportunity of extending its trade into eight different counties, so that it supplies many considerable cities and towns with its heavy goods, not only of our own produce, but imported from abroad. It deals more largely in coals and wine than any other town in England, except London, Bristol, and Newcastle. In return for these articles of merchandise imported, it receives back for exportation all the corn produced in the several counties which it supplies; and of this one article Lynn exports more than any one port in the kingdom, except Hull in Yorkshire. Its foreign trade is very considerable, especially to Holland, Norway, the Baltic, Spain and Portugal.

From Lynn we come to

NARFORD, the seat of Price Fountain, Esq; built and furnished by the late Sir Andrew Fountain. The house is a good one,

one, but not the object of view so much as the curiosities it contains; amongst which nothing is so striking as the cabinet of earthen ware, done after the designs of Raphael; there is a great quantity of it, and all extremely fine. The collection of antique urns, vases, sphinxes, &c. &c. is reckoned a good one; but what gives more pleasure than the venerable remains of this kind, is a small modern sleeping Venus in white marble, by Delveau; which in female softness and delicacy is exceedingly beautiful. The bronzes are very fine; and the collection of prints a capital one. As to pictures, the names follow of a few which seem to please most; as to the masters names they are minuted as they pass at Narford, and without answering for their originality. I mention this, because the most pleasing picture in the house, the Virgin and Child, said to be by Guido, is precisely the same in figures, attitudes, airs, &c. as Mr. Butler's Corregio, as appears by a print of the latter, which is in more collections than one. However, whether it is a copy or an original, the colouring is fine, and the air of the head and attitude admirably graceful.

A Fruit-piece by Snyders, the figures by Rubens; very good. By Rubens.

Christ taken down from the cross; exceedingly fine, the muscles strongly expressed. By Albano.

St. Jerome. The head fine; but the stile dark and unpleasing. By Tintoretto.

Children of Israel gathering manna; fine. By Bloemart.

Marriage of Cana; a striking instance of wretched grouping. By Old Franc.

Henry the Eighth and Anne Boleyn at a concert; very fine. By Holbein.

Two old mens heads; strongly expressive. By Quint. Matfis.

Pharaoh's daughter finding Moses: by Pelligrino. One of the best pieces of this indifferent master.

Here is also a Library, and a very elegant one for a private Gentleman.

From Narford we next proceed to

SWAFFHAM,

SWAFFHAM, one of the neatest market towns in the county, stands in an open champaign country, and is esteemed a very healthful situation. There is a very handsome church in this town, the north aisle of which is said to have been built by a pedlar.

From Swaffham we next proceed to

THETFORD, which took its name from its situation upon a small river called the Thet. It is divided by the Little Ouse, which also divides the counties of Suffolk and Norfolk, and stands in a pleasant open country, at the distance of 80 miles from London. In 672 the Archbishop of Canterbury held a synod here. The Saxon kings made it the metropolis of the kingdom of the East Angles, but it was three times ruined by the Danes.

The chief magistrate found here at the Conquest, was styled a Consul, whence it is supposed to have been a Roman town. In the twelfth century it was the see of a Bishop, and then was a place of great note, but declined on the translation of the see to Norwich; yet in the Reign of Henry VIII. it was a place of such consequence as to be made a suffragan see to Norwich, but it continued so only during that reign.

It had formerly a mint, and was incorporated by Queen Elizabeth, with a Mayor, Recorder, ten Aldermen, twenty Common-council-men, two of whom are generally Chamberlains, a Town-clerk, a Sword-bearer, and two Serjeants at Mace; and the Lent Assizes for Norfolk are held in its Guildhall.

It is a pretty large town, tho' not so populous as it was in the time of Edward III. when it had twenty churches, six hospitals, and eight monasteries. There now remain only three churches, one on the Suffolk, and two on the Norfolk side of the town. In the reign of King James I. an act of parliament passed for founding an hospital and a grammar school here, and for maintaining a preacher, to preach four days in the year for ever, agreeable to the will of Sir Richard Tulmerston. Sir Joseph Williamson, Secretary of State to King Charles II. built a council-house here, and gave the corporation a sword and a mace.
Here

Here are a common goal, a bridewell, and a workhouse; and there is an hospital for six poor persons, built and endowed by Sir Charles Harbord, and his son William, for 99 years.

This place has been honoured with the presence of many of our Sovereigns, particularly Henry I. and II. Queen Elizabeth and King James I. made it one of their hunting seats; and King James had a palace here, which is still called the King's house.

In the church of St. Mary at Thetford, there was a society of religious persons as early as the reign of King Edward the Confessor, if not before; and hither Arfastus, Bishop of the East Angles, removed his episcopal seat from North Elmham, in 1075; but continued here only 19 or 20 years, and then was translated to Norwich; after which a monastery for Cluniac monks was built here by Roger Bigod, or Bigot, and made subordinate to the abbey of Cluney in France; but this house and place being found inconvenient, the same Roger Bigod began a most stately monastery without the town, and on the other side of the river, dedicated to the Virgin Mary. This monastery was finished in 1114, and was made denison the 50th of Edward III. and, upon the dissolution, was found to be endowed with yearly revenues to the amount of 312l. 14s. 4d.

There were also several other valuable religious foundations in and about this place.

Thetford arose from the ruins of the ancient Sitomagus, a Roman city, which was destroyed by the Danes. Here are still visible many marks of great antiquity, and particularly a large mount called Castle-Hill, thrown up to a great height, and fortified by a double rampart, supposed to have been a Danish camp.

The County of Norfolk is bounded by the German Ocean on the east and north; by Cambridgehire on the west, and by Suffolk on the south. It is above 67 miles in length from east to west, 35 in breadth from north to south, and 140 in circumference, containing an area of 1426 square miles. It is divided
into

into 31 hundreds, in which are, one city, 32 market towns, 164 vicarages, 660 parishes, 711 villages, and about 47,180 houses. It lies in the diocese of Norwich, and province of Canterbury; and East Dereham, a considerable market town, near the center of the county, is 97 miles north-east from London.

R I V E R S.

The principal rivers of this county are, the Greater and the Smaller Ouse, the Yare, and the Waveney.

The Greater Ouse rises in Northamptonshire, and running thro' the counties of Buckingham, Bedford, and Cambridge, and dividing this last county from Norfolk, falls into a part of the German sea, called the Washes, near Lynn Regis, a considerable borough town of this county.

The Smaller Ouse rises in Suffolk, and separating that county from Norfolk on the south-west, discharges itself into the Greater Ouse near Downham, a market town of Norfolk.

The Yare rises about the middle of this county, at West Rudham, and running eastward, passes by the city of Norwich, and falls into the German sea at Yarmouth, a very considerable borough and sea-port.

The Waveney rises in Suffolk, and runs north-east; and parting that county from Norfolk, falls into the Yare near Yarmouth.

Remarks on the Inland Navigation of Norfolk.

The Waveney, which separates this county from that of Suffolk, is navigable to Thetford, passing by a great number of places, both on the Norfolk and Suffolk sides of the stream, and by that means is of great service to the inland trade of these parts. But it wants many of the modern improvements, which would render the navigation much more expeditious, and consequently lower the prices paid for the carriage of goods.

The Yare is navigable to Norwich without the help of locks, and carries barges of considerable burden up to that city. By these a very considerable trade is carried on with Yarmouth, where

where many of the goods are landed and shipped off for London, and other home and foreign markets. But though there are no locks on this river, and therefore no expence necessary for repairs, &c. yet the navigation might be so far improved by assistances of that kind, that the expence attending their first erection and subsequent repairs, would be soon saved by the certainty and expedition of the passing and repassing of the barges up and down this river.

The Ouse is navigable to some distance above Downham, where there is a good harbour for barges, and by this river a considerable trade is carried on to Lynn Regis, and other towns. These rivers are of great advantage, especially as great quantities of grain are produced in this county.

The rout from Thetford in return to London, is generally by way of

BURY ST. EDMUND in Suffolk.

This town stands upon the west side of the river Boarn, or Lark, which is navigable from Lynn to Farnham, a village about a mile from Bury, which is so pleasantly situated, the air so healthful, and has such an extensive prospect, that it is called the Montpelier of England.

Leland, the Antiquarian-Royal of England, who flourished in the reign of Henry VIII. and Edward VI. and died in 1552, gives this description of the town and monastery: “ A city
 “ more neatly seated the sun never saw, so curiously doth it hang
 “ upon a gentle descent, with a little river on the east side; nor
 “ a monastery more noble, whether one considers the endow-
 “ ments, largeness or unparallel’d magnificence. One might even
 “ think the monastery, alone, a city; so many gates it has (some
 “ whereof are brass;) so many towers, and a church, than
 “ which nothing can be more magnificent; as appendages to
 “ which, there are three more of admirable beauty and work-
 “ manship in the same church-yard.” [Now there are but two

churches entire, St. Mary and St. James's, and the ruins of the third, which was the great church in the monastery.

This town was originally called St. Edmund's Burgh, from its being put under the special patronage of St. Edmund II. King of the East Angles, who was not only crowned, but buried in this place, after being martyred by the Danes about the year 1017.

The town, with its suburbs, extends in length, from north to south, about one mile and a half; in breadth, a mile and quarter; and is three miles in circumference. It is divided into five wards, and contains thirty-four streets, which are in general straight, spacious, well paved, and cut one another at right angles.

St. Mary's and St. James's church both stand in one yard, parted by a spacious walk, between two rows of trees. These structures are deservedly remarkable for their exact and beautiful symmetry, their large and elegant windows, neat pillars, and noble roofs; but especially St. Mary's, whose three aisles, which have ever been distinguished by the names of St. Peter's, (in the north) Jesus, (in the middle) and St. Mary, (in the south) are supported by two rows of very neat pillars; and under each window cherubims, &c. are neatly carved in wood, which luckily escaped the instruments of the reforming zealots. This church is much the oldest, being first built in 1005, and rebuilt in 1430. St. James's was begun and far advanced in 1500, but not quite finished till the Reformation, when King Edward gave 200l. for that purpose.

In St. Mary's church there are many monuments and ancient tomb-stones, but those of the greatest antiquity are much defaced.

A very handsome organ was erected in St. James's church in the year 1760. The chancel, two galleries, pulpit, and reading desk, are extremely neat.

In both churches there were formerly great numbers of inscriptions and effigies engraved on brass, but they were scandalously

lously torn off, and sold in 1644 for private emolument, by the church-wardens. Nor at the dissolution of the Abbey, could these churches escape the plunder of the great men who were in authority under that godly prince King Edward VI. for they swept from the altars of them about 480*l.* worth of plate, and other valuable ornaments.

At the Reformation there were five hospitals, one college, called Jesus college, in College-street, which is now converted into a workhouse, fifteen chapels, whose names and places where they stood are still known, though the buildings have been immemorially destroyed, together with a hermitage at Westgate, and thirteen other chapels, whose places are not known, from the many alterations that time, fire, and other accidents have made in the town; so that there have been above forty churches and chapels in all, and most of them amply endowed, as appears from the value of the first fruits and tenths, which afforded maintenance as well as employment for forty or fifty clergymen, under a dean and archdeacon, who officiated in the several churches, chapels, colleges, and hospitals.

The Free Grammar School, founded by King Edward VI. was originally in the East Gate-street; but being inconvenient there, it was removed into the North Gate-street, and rebuilt by contributions; but King Edward bears the name of the founder still, his bust stands over the door in the front, and under his arms at the upper end of the school, is this inscription:

EDWARDUS Sextus posuit, virtutis alumnis.

Gratis disce puer, regia namque schola est.

The Church-Gate, a noble Saxon structure, formerly the entrance to the Great Church of the Abbey, but since its dissolution has been made use of as a steeple to St. James's church; 'tis very evident it was not first intended for that purpose, by its antiquity, and distance from the body of the church. Between them there is a Coffee-house.

In

In the church-yard is Clopton's Hospital, a uniform and handsome building.

Opposite to the Hospital is the house of the late John Earl of Bristol, now the property of the Hon. Mr. Felton Hervey; in which there are many good paintings, a curious temple of shell-work, and a collection of elegant china.

Near this house is the Shire-Hall, or Sessions-house, lately built, at which are held the assizes for this county. It consists of two convenient courts for the trying of felons and causes.

The Guildhall gives name to the street in which it stands. It is very ancient, but has lately been much improved, and in part of it great alterations are made. The town sessions are held here, corporation members chose, &c.

The Market Cross is a spacious and lofty building, adorn'd with a lantern and clock, from whence there is a beautiful prospect of the country around. The upper part is now converted into a theatre, used only during the great fair by the Norwich Comedians.

Opposite the Cross in the same square, stand the new shambles, built of free-stone, with pillars of the same. They were finish'd in 1761.

On the Hog-hill, or Beast-Market, stands the common Bridewell, formerly a Jewish synagogue, built of flint and free-stone.

The town is governed by an Alderman, who is chief magistrate, a Recorder, twelve capital Burgeses, and twenty-four common Burges, and sends two Members to Parliament.

It has two plentiful markets, on Wednesday and Saturday, the former of which is much the largest; and three annual fairs, one three days before and three days after the feast of St. Matthew; and it is generally protracted to an uncertain length, for the diversion of the nobility and gentry that resort to it in great numbers.

F I N I S.



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